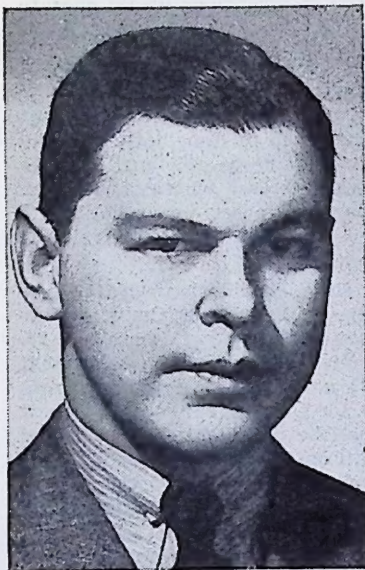


## Rank-Nathanson Partnership

### To Build Theatres Jointly in Leading Canadian Cities


**PAUL L. NATHANSON**

From a standpoint of personal power, he is the outstanding figure in the Canadian film industry. As head of Odeon Theatres, he has established a link with J. Arthur Rank, who is aiming at an Empire chain.

The long-heralded deal between Paul L. Nathanson and J. Arthur Rank was officially announced in Toronto on November 24. As expected, it calls for the erection of theatres in Canada's leading cities and wider distribution of British films.

The official announcement follows:

"Mr. Paul L. Nathanson of Toronto, Canada, and Mr. J. Arthur Rank of London, England, acting through his associate Mr. John Davis, have pleasure in announcing that they have entered into a partnership for the mutual operation in Canada of General Theatre Corporation Limited. This Canadian company controls among other motion picture assets, Odeon Theatres of Canada Limited, which operates at the present time approximately 100 motion picture theatres in Canada. Both companies will continue to be Canadian enterprises under Canadian management. The ar-

range made between Mr. Nathanson and Mr. Rank will extend and facilitate the distribution and exhibition of British pictures in Canada whether produced by Mr. Rank's group or otherwise. It is proposed to enlarge the existing circuit by building modern theatres in the principal cities of Canada. This will give the public the highest form of motion picture entertainment under the best possible conditions."

The "other motion picture assets" controlled by General Theatre Corporation Limited may give Rank an even greater share of the Canadian motion picture field than was anticipated publicly.


**J. ARTHUR RANK**

The leading figure in the British and international film world, he has acquired a stake in Canadian exhibition through a deal with Odeon Theatres, Canada's second largest circuit. He was represented here by John Davis.

## WPTB Jurisdiction Argued in Mont'l

Jurisdiction of the Superior Court of Quebec to deal with contract rights involving the exhibition of moving pictures was challenged before the Court of Appeal, Montreal, last week by counsel representing the United Amusement Corporation, Limited. The issue emerged from the dispute between the corporation and Kent Theatres, Limited, regarding priority rights for exhibiting in Montreal Warner Brothers first national photoplays. The contention submitted to the Bench was that, for the period of the war, the Administrator of Services, acting for the Wartime Prices and Trade Board, under the powers of the War Measures Act, has full control over basic

(Continued on Page 2)

## Famous Players On Conciliation Draft

The draft of the conciliation agreement, accepted by the distributors association and Ontario, Quebec and Manitoba exhibitor groups, has been found unacceptable by Famous Players. J. J. Fitzgibbons, president of that company, proposed certain amendments to the Ontario plan, as well as going on record as doubting the practicability of a single pattern for national application.

"We believe," read Mr. Fitzgibbons statement, "the best results in conciliation will be obtained by having autonomous boards set up in each exchange centre which would conciliate matters for the theatres served in that exchange area."

He suggested that the Na-

(Continued on Page 2)

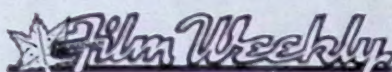

**H. M. MASTERS**  
 General Manager  
 Odeon Theatres  
 of Canada

**JOHN DAVIS**  
 Man. Director  
 Odeon Theatres,  
 Ltd., Britain

## Bowery to Broadway

Everybody will love this lovable **UNIVERSAL** musical because it's about the kind of people everybody loves! Featuring Maria Montez, Jack Oakie, Susanna Foster, Turhan Bey, Donald O'Connor, Peggy Ryan and Louise Allbritton. Through **EMPIRE-UNIVERSAL**.





Vol. 9, No. 48 Nov. 29, 1944  
HYE BOSSIN, Managing Editor

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## Censorship for Children

(PETERBOROUGH EXAMINER)

We are in complete agreement with the Brantford Expositor in the opinion which it expresses about the resolution passed by the Provincial Chapter of the IODE, which recommended that a child psychologist be appointed to the Ontario Motion Picture Censorship. Child psychologists, our contemporary points out, do not agree among themselves as to what is best for children, and it would need more wisdom than is to be found in any one head to decide what is fit for children to see.

As we have pointed out before, there is only one form of censorship which is effective for children, and that is the censorship of the home. Parents who take their responsibilities seriously, and who understand their children, can decide what books they may read, what food they may eat, what words they may use, what movies they may see, when they shall go to bed, and what portions of the newspapers they may read. This home censorship is the only one which has any hope of success, and even it cannot extend into every corner of the child's life. As the Brantford paper says "children are people," and what is good for one may be bad for another; blanket censorship is always an unwarrantable curtailment of liberty.

It is not a good thing to coddle children too much. William James, many years ago, divided the world into the tough-minded and the tender-minded; the tough-minded were the people who were realistic vigorous and resilient in their approach to the problems of life; the tender-minded were those who shrank from whatever seemed "unpleasant," took refuge in pretences, and frequently lost their balance when faced with inescapable problems. We want our children to be tough-minded, and they will never achieve that condition unless they are introduced, gradually, to life as we know it; this life, which includes the robot bomb, the flame thrower, and mass murder, is decidedly not for the tender-minded.

We seriously doubt if exposure to genuine works of art ever does a child harm, and it is always likely to do good. The great literature of the world is full of passages which are not for the tender-minded; great drama invariably deals with themes which are not common knowledge in the nursery; great music is not for the psychologically puny. The child mind is usually able to protect itself against what it is not yet ready to absorb as soon as it is ready to face life fearlessly it should be allowed to do so.



Tying in with former Toronto girl Beverley Whitney's first movie role in 20th-Fox' "Irish Eyes Are Smiling," Manager Fred Trebilcock of Shea's, Toronto, is shown above welcoming her former school and music teachers to the first run showing of the film. From left to right are Trebilcock, Miss Dunlop of Brown School, H. Salthouse, Margaret Avard, Miss Nan Shaw and Mr. Whitehead of the Toronto Conservatory of Music.

## WPTB Jurisd't'n Argued in Mont'l

(Continued from Page 1)

contracts for the rental and exhibition of all photoplays, and that no change can be made in any contract without the administrator's written consent. This, it was argued, removes from the Superior Court all jurisdiction in matters controlled by contracts.

The question was raised on an appeal by the United Amusement Corporation from a judgment of the Superior Court, rendered by Mr. Justice Louis Cousineau who dismissed the appellant's exception to proceedings by Kent Theatres, Limited, asking for an injunction to restrain the appellant from giving its own theatres in Montreal priority rights over the Kent Theatre in exhibition of certain photoplays.

In arguing the appeal, Jean Martineau, K.C., contended there was error in the judgment of the lower court which maintained that, notwithstanding the power and authority delegated by Order-in-Council to the Administrator of Services to determine the terms and conditions under which the moving-picture industry should be conducted, jurisdiction in the matter still remained with the Superior Court.

H. M. Swards and Antonio Perrault, K.C., appeared for respondent, and Swards informed the court that the Kent Theatre had desisted from the case in which the United Amusement Corporation, Limited, and Vitagraph, Limited, appealed from a judgment of the Superior Court granting an interim injunction restraining the appellants from giving theatres operated by the United Amusement Corporation priority rights over Kent Theatre.

Swards said that as the contracts which were involved had had expired since the interim injunction was granted, it would be useless to continue proceedings in appeal. Whether or not new injunction proceedings would be instituted in the Superior Court Swards said would necessarily depend upon the judgment of the Court of Appeal on the question of the Superior Court's jurisdiction.

Andre Montpetit, K.C., represented Vitagraph, Limited.

## Ginny Simms Stars

Ginny Simms, who has spent most of the past several months on tours of Army and Navy hospitals, is now returning to M-G-M to star in a musical picture, "No Leave, No Love," to be produced by Joe Pasternak.

## Famous Players On Conciliation

(Continued from Page 1)

tional War Service Committee, a broad organization, could extend its activities "to effectively represent the industry in matters that might concern the industry nationally."

Although explaining that Famous Players was wholeheartedly in agreement with the principle of conciliation, variations in conditions would operate against an inflexible scheme. At the same time an explanatory note on the sheet detailing the suggested amendments says that "this form of Conciliation Agreement could be followed in each exchange area where conciliation boards are set up, substituting the name of the exchange area concerned."

The conciliation draft was printed in full in the Canadian Film Weekly of October 25. Famous Players suggests that (1) a board be set up in Toronto for that exchange area, (2) it shall be called the Ontario Board of Conciliation, (3) in Ontario any two members of the Motion Picture Theatres Association shall be eligible to sit on the board, not just Independents, as is stipulated now, (4) it should be made clear that the executive members elected by the board have a right to vote on matters.

Had Famous Players agreed to the draft, it would have been put into action, since it is known that Odeon Theatres was prepared to support it. In fact Haskell Masters, general manager of Odeon, felt that it didn't go far enough in support of the exhibitor.

## Para Signs Writer

Richard Sale, top magazine writer and author of "Not Too Narrow, Not Too Deep," which MGM produced with Clark Gable and Joan Crawford, has been signed by Paramount to a long term writing contract. Sale has arrived at the studio to start his first writing for motion pictures. Most of his stories in recent years have appeared in the Saturday Evening Post and Cosmopolitan Magazine.

## Lowe Will Star in Monogram's 'Chandu'

Monogram is negotiating for the rights to "Chandu, the Magician," long a popular radio serial and in 1932 a starring vehicle for Edmund Lowe. Plans include the starring of Lowe in his original role.



# *An Event*

To Deanna Durbin achievement is now a matter of course.

But we CAN'T HELP SINGING the praises of Deanna's first Technicolor production, "CAN'T HELP SINGING," which becomes an event that not only Universal heralds with exceeding joy, but which exhibitors and the public will acclaim as one of the most entertaining pictures of all time.

*Deanna* **DURBIN**

## **CAN'T HELP SINGING** IN TECHNICOLOR

with

**ROBERT PAIGE     AKIM TAMIROFF**

**DAVID BRUCE     LEONID KINSKEY     RAY COLLINS**  
**JUNE VINCENT     ANDREW TOMBES     THOMAS GOMEZ**

*Directed by* **FRANK RYAN**     *Produced by* **FELIX JACKSON**  
*Assoc. Producer* **FRANK SHAW**     *Music by* **JEROME KERN**  
*Lyrics by* **E. Y. HARBURG**

*Screen Play by* **LEWIS R. FOSTER and FRANK RYAN**

*Story by* **John Klorer and Leo Townsend**

*Based on "Girl of The Overland Trail" by Samuel J. and Curtis B. Warshawsky*

A UNIVERSAL PICTURE



P. S. It now makes us happy to inform the motion picture industry that "CAN'T HELP SINGING" will be ready for Christmas and New Years.



## J. A. Rank Plans Publicity GHQ

J. Arthur Rank has plans for establishing a general headquarters for the publicity and exploitation of British pictures. British trade papers report that he has been negotiating for a large building in London to house the staff. Publicity for those British theatres under Rank's control will also be handled through the projected organization.

If these plans are carried through, one of the greatest needs of British film on this side, glamor publicity, will be served. While the faces of Hollywood stars decorate fan magazines and advertising, British stars are forgotten as soon as seen because no attempt is made to have them remembered. Fan club, personal appearances and radio makes household names of American stars.

Since the motion picture business rests on the star system, the personal factor is the leading one in attracting patrons. The British have done nothing in this country to show that they are aware of that. The exhibitor who wants to play British pictures gets little help along the lines of general Hollywood publicity, which creates a steady following for each player, regardless of the vehicle.

It is likely that Canadian and American units of Rank's publicity organization will be established on this side. North America cannot be served from Britain. It is too great and too demanding a field. He may also establish his own printing facilities here, as he is expected to do in Britain.

## Que. Radio Actors Hollywood Bound

Three well known French Canadian radio actors, Huguette Oligny, Jacques Auger and Sita Riddez, recently left for Hollywood to supply voices for French film versions. Such films are being rushed for distribution in France.

## Al Leary to Manage New Toronto Station

Al Leary, for 14 years manager of CKCL, Toronto, will be managing director of a new 1,000-watt radio station slated to begin broadcasting operations early in 1945. The station is owned by York Broadcasters Ltd. and R. T. Fulford, president of C. E. Fulford Ltd., has been elected president of the company. A frequency of 1050 on the Toronto dial has been assigned and call letters will be announced soon.



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## Happy Days

Someone mailed us a clipping from an Ontario weekly newspaper. "From White City Camp, Sarahota, Florida, comes this clipping of an Ozark mother's letter to her son in the U.S. army," the introduction reads. The letter follows:

Dear Son:

Your pa has a good job now—the first he has had in 48 years. We air a grate deal better off now than we wer. Your pa gets \$14.95 every Thursday—so we thought we would do a little fixing up. We sent to Monkey Wards for one of them new-fangled things they call bath rooms you hear tell about in some homes. It is put in shape by a man called a plumber. On one side of the room is a big long thing like the pigs drink out of, only you get in that and wash all over. On the other side is a little white thing they call a sink. This is for light washing such as your face and hands. But over in the corner, son, I'll tell you we've really got something thar—this little contraption you put one foot in and wash it clean, then you pull a little chain and you get fresh water for the other foot.

Two lids come with the dern thing, and we ain't had any use for them in the bathroom, so I am using one for a bread board, and the other had a round hole in it and we used it as a frame for Grandpa's picture.

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Formby was on the editorial staffs of the Amarillo News-Globe and the Oklahoma City Daily Oklahoman before entering film trade journalism.

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Bigger with every picture  
and biggest of all in M-G-M's  
"MRS. PARKINGTON."



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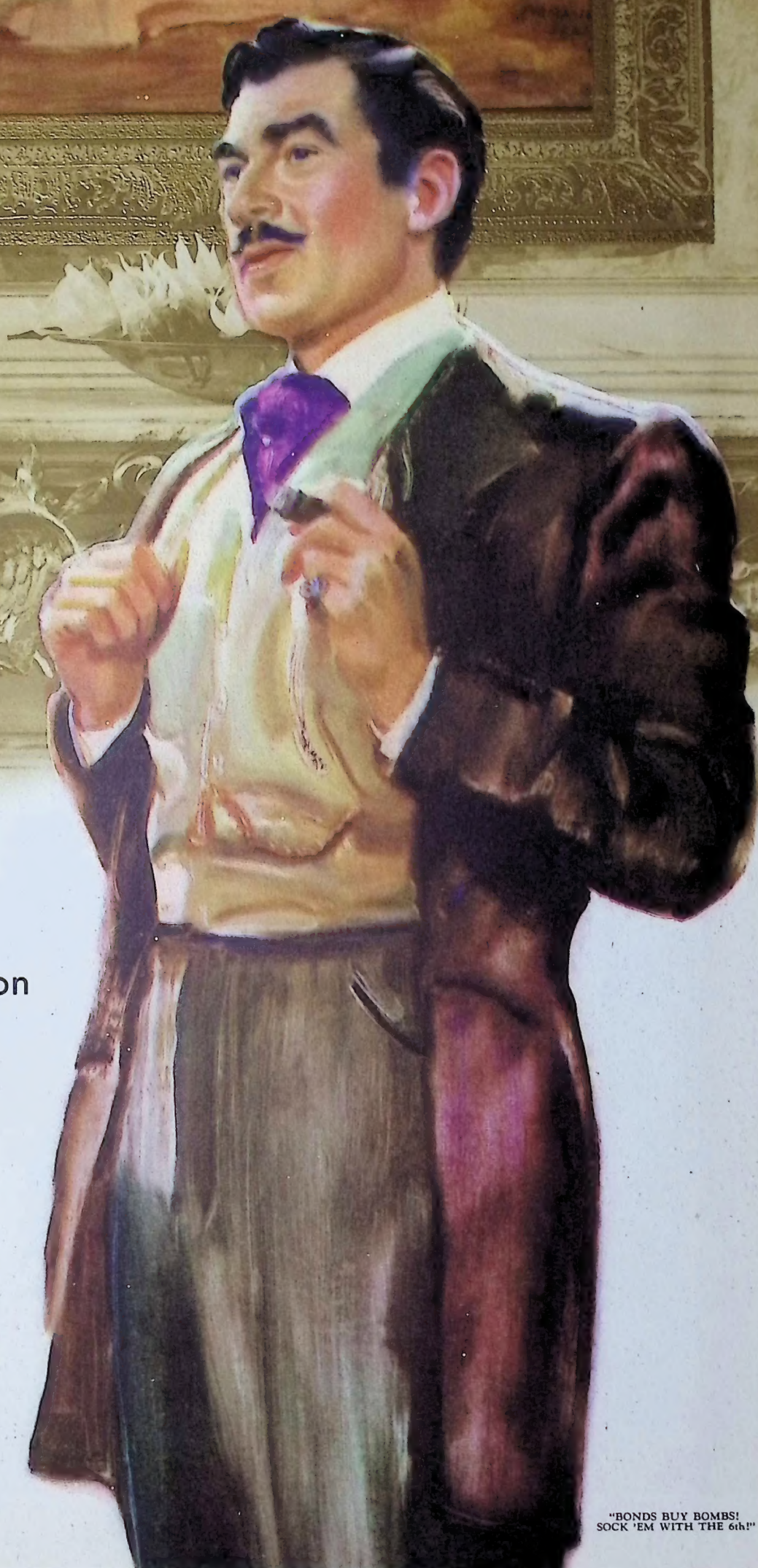
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Of Major Parkington  
they said: "He will  
always be an  
adventurer—but  
he'll always  
adore her!"



# GREER GARSON WALTER PIDGEON in *Mrs. Parkington*

with  
EDWARD AGNES CECIL  
ARNOLD • MOOREHEAD • KELLAWAY

GLADYS COOPER • FRANCES RAFFERTY  
TOM DRAKE • PETER LAWFORD  
DAN DURYEA • HUGH MARLOWE

and the  
ST. LUKE'S CHORISTERS

SCREEN PLAY BY ROBERT THOEREN AND POLLY JAMES • BASED ON THE NOVEL BY LOUIS BROMFIELD

A METRO-GOLDWYN-MAYER PICTURE

Directed by TAY GARNETT • Produced by LEON GORDON



FROM ITS OPENING DAY THAT BROKE ALL M-G-M RECORDS THE THUNDEROUS APPLAUSE  
OF RADIO CITY MUSIC HALL'S LONG RUN IS MATCHED THROUGHOUT AMERICA.





## Irish Eyes Are Smiling

with June Haver, Dick Haymes, Monty Woolley

20th-Fox 90 Mins.  
LAVISH MUSICAL SHOW ABOUNDS IN POPULAR ENTERTAINMENT; HAYMES CLICKS HEAVILY.

Twentieth-Fox has applied its sure-fire musical formula once more with huge success. In "Irish Eyes Are Smiling" it has contrived a show that bulges with popular entertainment. None of the company's musicals has stirred a stronger sense of nostalgia than the current exhibit.

In telling the highly romanticized story of Ernest R. Ball, the composer of popular ditties who was all the rage in the era preceding the first World War, the film brings back to life a whole world of sentimental songs, including the one inspiring the title of the film.

The story details Ball's romantic and financial ups and downs in the pattern made familiar by 20th-Fox. Dick Haymes makes a charming fellow of Ball, with June Haver appearing extremely fetching as the love of his life. Monty Woolley is his usual vitriolic self as a theatrical impresario. Leonard Warren and Blanche Thebom of the Met contribute several distinguished musical interludes.

Damon Runyon gave the film a lavish Technicolor production. Gregory Ratoff directed ably.

CAST: June Haver, Dick Haymes, Monty Woolley, Anthony Quinn, Beverly Whitney, Maxie Rosenbloom, Veda Anna Berg, Clarence Kolb, Leonard Warren, Blanche Thebom, Chick Chandler, Kenny Williams, Michael Dalmatoff, Marion Martin.

CREDITS: Producer, Damon Runyon; Director, Gregory Ratoff; Screenplay, Earl Baldwin, John Tucker Battle; Based on story by E. A. Ellington; Cameraman, Harry Jackson; Dance Director, Hermes Pan; Art Directors, Lyle Wheeler, Joseph C. Wright; Set Decorators, Thomas Little, Al Orenbach; Film Editor, Harmon Jones; Special Effects, Fred Sersen; Sound, George Leverett, Roger Heman; Musical Directors, Alfred Newman, Charles Henderson.

DIRECTION, Good. PHOTOGRAPHY, Fine.

## New Tenders Called For WB Exchange

Plans are being revised for the construction of the new Warner Brothers \$85,000 film exchange building to be located at the corner of Church and Carlton streets, Toronto. New tenders were called last week by architect H. G. Duerr.

## Mademoiselle Fifi

with Simone Simon

RKO 69 Mins.  
DE MAUPASSANT IS SOURCE OF PATRIOTIC TALE OF FRANCE THAT IS CLASSED AS GOOD DRAMATIC FARE.

RKO has gone to Guy de Maupassant, that giant of French literature, for material for a story that provides a parallel for the situation that obtains in France today. The picture shows that the problem that faced the French people in 1871 was not dissimilar to that facing them during the recent German occupation of the country. Audiences should respond favorably to what it has to say.

The film, employing drama effectively, deals with French resistance to the German conquerors, following the end of the Franco-Prussian war. Drawing upon several of de Maupassant's patriotic tales, principally "Mademoiselle Fifi," the film weaves a simple yet interest-sustaining story around a group representing a cross-section of the France of the day.

The spirit of French resistance to the Prussians is personified by a little laundress who refuses to have anything whatever to do with the invaders of her country. The girl's attitude proves an inconvenience to a group of fellow-passengers traveling by coach when a Prussian officer interrupts their journey and refuses to let them go on until the little patriot consents to indulge in a bit of private conviviality with him. The girl finally gives in for the sake of the others. The Prussian officer later meets his death at her hand during a party in which she is forced to participate. She escapes with the help of a fellow patriot, becoming the first in her village to strike a blow for France.

The film was produced acceptably by Val Lewton, with Robert Wise directing. The screenplay is the work of Josef Mischel and Peter Ruric.

Atmospherically the production has considerable in its favor. CAST: Simone Simon, John Emery, Kurt Kreuger, Alan Napier, Helen Freeman, Jason Robards, Norma Varden, Romaine Callendar, Fay Helm, Edmund Glover, Charles Waldron, Mayo Newhall, Lillian Bronson, Alan Ward, Dawn Kennedy, William Von Wymetal, Max Wilenz, Marc Cramer, John Good.

DIRECTION, Okay. PHOTOGRAPHY, Good.

## Babes on Swing Street

with Ann Blyth, Peggy Ryan, Leon Errol

Universal 70 Mins.  
YOUNG TALENT HAS FIELD DAY IN MUSICAL THAT IS KID STUFF.

Here is another of those modest Universal musicals in which youthful talent is allowed to romp to its heart's content. The footage is lavishly stocked with the sort of material that meets with the favor of the young folk.

The story follows the pattern to a "t." It's the old one about a bunch of young moderns struggling to put on a show, with an unsympathetic old fuddy-duddy offering the main obstacle to their ambition.

The film boasts a highly spirited cast. The burden of the show is carried by Ann Blyth, Peggy Ryan and Leon Errol, with minor chores being well handled by Andy Devine, Anne Gwynne, Kirby Grant, June Preisser, Billy Dunn, Sidney Miller and Alma Kruger.

CAST: Ann Blyth, Peggy Ryan, Andy Devine, Leon Errol, Anne Gwynne, Kirby Grant, June Preisser, Alma Kruger, Billy Dunn, Sidney Miller, Marion Hutton, Freddie Slack and orchestra, Rubenettes.

CREDITS: Associate Producer, Bernard W. Burton; Director, Edward Lilley; Screenplay, Howard Dimsdale, Eugene Conrad; Based on story by Brenda Weisberg; Cameraman, Jerome Ash; Art Directors, John B. Goodman, Abraham Grossman; Sound Director, Bernard B. Brown; Set Decorators, Russell A. Gausman, E. R. Robinson; Film Editor, Fred R. Feitshans, Jr.; Special Effects, John P. Fulton; Musical Director, Sam Freed, Jr.; Songs, Sidney Miller, Inez James; Dance Director, Louis Da Pron.

DIRECTION, Okay. PHOTOGRAPHY, Okay.

## Brig. Gregg Honored

Brigadier Milton F. Gregg, V.C., president of the University of New Brunswick, who was in the film and theatre business for several years after the Great War, recently received an honorary doctorate in civil laws from Acadia University. Acadia is his alma mater.

## H. Hitchinson Resigns From Strand, Ham't'n

Harold Hitchinson recently resigned as manager of the Strand Theatre, Hamilton, Ontario, a Famous Players house, because of ill health. Long associated with FPCC, he started with the company as treasurer of the old Strand Theatre, Toronto and later managed several Famous houses before going to the Hamilton position.

## The Impatient Years

with Lee Bowman, Jean Arthur, Charles Coburn

Columbia 91 Mins.  
A TIMELY FILM MESSAGE OF SOCIAL SIGNIFICANCE EXPERTLY HANDLED TO ADD THOUGHT TO ENTERTAINMENT.

What appears to be the fore-runner of film editorials that will be fashioned to cope with and exploit current and post-war problems should indeed be credited to the producers of "The Impatient Years."

Here is an "entertaining" treatment of what might appear to be an unusual case. Although the similarity of situations that may arise is unpredictable, however probable, it serves as a thought-bearer of problems which will have to be met.

This is the story of a soldier who returns to the girl he married, having met and known her for only four days of a whirlwind courtship, and the baby he has only seen in photographs. A strained strangeness leads them into a divorce court which is remedied at the suggestion of the girl's father, who prevails upon the judge to withhold decision until the couple have tried to relive those four days to capture the spark which brought them together.

CAST: Jean Arthur, Lee Bowman, Charles Coburn, Edgar Buchanan, Charles Grapewin, Phil Brown, Harry Davenport, Jane Darwell, Grant Mitchell, Frank Jenks, Frank Orth, Charles Arnt, Robert Emmett Keane.

CREDITS: Produced and Directed by Irving Cummings; Original Screenplay and Associate Producer, Virginia Van Upp; Cameraman, Joseph Walker; Film Editor, Al Clark; Art Director, Lionel Banks and Cary Odell; Set Decorator, Rose Dowd; Assistant Director, Abby Berlin; Musical Score, Martin Skiles; Musical Director, M. W. Stoloff; Sound, Ed Bernds.

DIRECTION, Fine. PHOTOGRAPHY, Good.

## Altman Prexy of Warners HO Club

The Toronto branch of the Warner Club recently elected the following new officers for the 1944-45 season: George Altman, president; Joseph Plottel, vice-president; Eva Cohen, vice-president, membership; Theresa Mancino, secretary; Charlotte Batcher, treasurer; Joseph Plottel, chairman, contributions and loans.

The following are on the entertainment committee: Joseph Plottel, William McGuire, Jack Sherwin, George Altman, Christine Grant and Sam Shapero.



# AN EXPLOITATION NATURAL!

THE NEW YORK TIMES,

## Lights Go On in Britain Sept. 17 On Relaxation of Long Blackout

By Wireless to THE NEW YORK TIMES.

LONDON, Sept. 6 — Britain's the blackout will be replaced by half-lighting, with peacetime curtains and blinds instead of the funeral drapes of wartime. Street lights will be improved and motor bicycles will be allowed to run on full illumination.

**TIMELY-  
TOPICAL-  
TERRIFIC!**

A TITLE  
THAT EXPRESSES  
THE HOPES  
OF MILLIONS

SONG TIE-UPS  
STAR NAMES  
SURE FIRE THEME

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PRC  
Pictures  
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# WHEN THE LIGHTS GO ON AGAIN

WITH  
*Jimmy*  
**LYDON**  
*Barbara*  
**BELDEN**

GEORGE  
**CLEVELAND**  
DOROTHY  
**PETERSON-TOOMEY**

Produced by LEON FROMKESS

Directed by  
**WILLIAM K. HOWARD**  
Original Story  
by  
**FRANK CRAVEN**  
Screenplay by  
**MILTON LAZARUS**

**PRC**  
Pictures

## CASH IN ON THIS GREAT EXPLOITATION SPECIAL!



## Form Three New MPTAO Branches

Three new associations of theatre managers were founded recently, all branches of the Motion Picture Theatres Association of Ontario.

Chairman of the Sudbury Theatre Managers Association is John Kurk, Regent, Jim Dods-worth, Capitol, is acting vice-chairman and V. Marriot, Grand, secretary.

Sault Ste. Marie Theatre Managers Association is headed by W. Chilton, Princess. Al Hartschorn, Algoma, is vice-chairman and W. McGeachie, Orpheum, secretary.

Executives of the North Bay Theatre Managers Association are: Chairman, Jack Nelson, manager of the Capitol Theatre; vice-chairman, Lorne Moore, manager of the Melrose Theatre; secretary, D. H. Patterson, manager of the Royal Theatre, all of North Bay.

At the meetings those present discussed proposed new safety regulations likely to be introduced in Ontario as a result of the findings of a provincial commission of inquiry, the regulations being designed to cover all buildings used for public gatherings of any kind.

Syd B. Taube, executive secretary of the Motion Picture Theatres Association of Ontario, addressed the meetings and joined in the conferences with fire chiefs and safety officials.

Taube paid tribute to the fire chiefs across Canada for their persistent work in endeavoring to keep the latest in fire prevention modes, fire prevention drills, and other matters connected with safety measures before theatre managers, those in charge of other public buildings and all persons who could assist in fire prevention in any way.

## Congratulations

Jimmy Stevenson of Western Theatres, Winnipeg, last week became proud father of a boy.

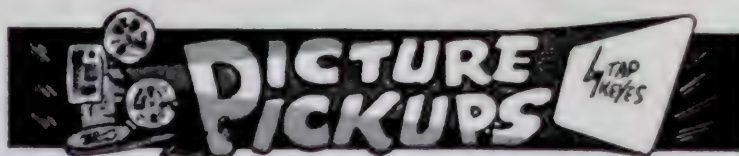
## Sarak Gets Queen

The Queen Theatre, Toronto, was purchased last week by L. Sarak from A. Wolgeruch. It's a 462 seat house.

## Rogell, Art Arthur Story Scheduled

Republic's most expensive film to date will be "Heads It's Love," the original story being by Art Arthur and Al Rogell. The latter, suspended since his refusal to handle "Brazil," returns to the lot to direct. Authority for the statement that it's a big budget production is Herb Yates, prexy.

Virginia Bruce and five top players will work in the film.



## That Fellow Skuce

Not so long ago I watched Lou Skuce's crayon characterizations take form on a theatre screen while a Toronto audience responded handsomely to their entertainment value and gasped at his ingenuity. He was someone new, this man who sat in the dark and drew on an ordinary slide which was magnified almost endlessly.

Yet a generation ago Lou Skuce, his drawings and his trademark, Lou's Goose, were tangled up in the daily conversation of this city. At the peak of his local fame he quit here for New York. Some years ago he returned to Toronto for family reasons and though busier than ever on the stage and at the drawing board, he seems never to have recaptured his former prominence among us.

Lou, you may remember, was the feature of several industry Christmas parties. He's the somewhat round fellow with a smooth grey crown of hair and almost professorial dignity.

## Film Journal Art

Skuce came to my mind recently while I was admiring the fine art work that is usual to our film trade journals. Such famed craftsmen as Petty, Vargas, Herschfield, Verde and Hoff help illustrate the ads for the latest films. Each has an individual style. Skuce's work is just as distinctive in its way. It's human, cheerful and friendly and it seems to me that the only reason it doesn't turn up along with the others is that he is away from easy contact.

A Victory Loan cartoon of his on one of our recent front pages drew much comment and a request from out of town that we lend the plate to a newspaper.

Our Christmas cover will be done by Skuce.

## A Good Story

Skuce, when he left Toronto years ago, worked on the now-gone New York Graphic of the Terrific Twenties, for which he drew "Asparagus Tips." Winchell was starting out then and since they stayed in the same off Broadway hotel, both often went to work together.

Guests in the same establishment and his close chums were Gene Conrad, the writer, and Reg Smith, linotyper on the New York Times. One day they were disturbed by a great noise nearby which, upon investigation, proved to be the birth pains of the Roxy. The boys adopted it as their own. Each day they spent a while watching it grow and after it was finished they often wandered through it admiringly.

A number of years passed by and Lou returned to Toronto. The bad days had come along and he shared them with the rest of us. Then things took that war-inspired turn and one day Skuce, doing his act before the Exhibition grandstand, was seen by the great showman, George Hamid, who snapped him up and kept him busy.

One wire from Hamid nearly knocked him over. It ordered him to play an engagement at the Roxy, New York. So Skuce, at last, returned to Broadway. There he got his greatest thrill by standing in the street and looking at his name in lights on his favorite theatre.

Then he sent for his wife and they visited all the places he had haunted in those other years—the Automat and so on.

## The Projector

The little machine on which Skuce draws the colored pictures that are magnified and projected was invented by him about 35 years ago. He built a model of it and Art Kairns, now a projectionist at the Uptown but then with Perkins Electric, constructed a larger machine on the instructions of Harry Coleman, the manager.

Lou used it for a while, then put it away and forgot it. One day, during the depressive period mentioned earlier, he was puttering around the attic and found it again. He figured he would take another chance on it and got Harry Coleman, now of Coleman Electric, to build him a new one. The act was an immediate hit and Skuce has been busy ever since.

Too bad that Lou isn't in the film business, for he would make a great Flashback. Many years ago he worked for Winsor McKay usually referred to as the inventor of the animated cartoon. He worked with Disney too. He has many an interesting tale to tell.

## To NFB



BOB MYERS

The National Film Board has announced the appointment of Robert E. Myers as Director of Theatre Distribution. His assumption of new duties follows a year of service in the Royal Canadian Navy, which has released him to the NFB.

Myers will direct and co-ordinate theatre distribution at home and abroad, at the same time retaining contact with the RCN in handling the growing supply of films. He was formerly a booker at the head office of Famous Players.

## TITA's Contribution

USA Army Emergency Relief fund has reached \$7,000,000 with the aid of part of the receipts of "This is the Army." Canadian funds benefitted from the showing of the film on this side.

## Church Calls NFB Films 'Harmful'

Resolutions adopted at a meeting of the Ottawa presbytery of the United Church of Canada criticized the National Film Board for displaying "disgusting drinking scenes" in some of its pictures and asked that the board delete all drinking scenes from its films or label them some way so that prospective users of the films would know which contained "objectionable" scenes.

It was felt that drinking scenes in films were more "dangerous than out-and-out liquor advertising because they imply respectability concerning something that the Church branded positively harmful," the resolution said.

Theatre men, unable to remember such scenes in any Film Board footage, were puzzled by this criticism. It is felt the attack was misdirected.





### Alan Ladd's Comeback 'And Now Tomorrow,' Excellent Vehicle

PARAMOUNT'S Alan Ladd, the voiceless Sinatra, is ready to perform his boxoffice magic again. This time it's "And Now Tomorrow", a fine drama which he shares with Loretta Young.

Young is a doctor trying to cure Miss Young of her deafness. There's a romance which gets its friction out of the idea that her family thinks that she is too good for him. They get together all right.

Susan Hayward, Barry Sullivan, Beulah Bondi, Cecil Kellaway, Grant Mitchell, Darryl Hickman and a number of others support Ladd and Young. You must admit that they represent a top-notch supporting task.

Ladd should bring the femme trade back in droves. Might take some away from Sinatra, too.







### Paramount's 'Hearts Were Young and Gay' Designed For Laughs

PARAMOUNT'S "Our Hearts Were Young and Gay" is a madcap travelogue delightfully recounting the amusing adventures of Cornelia Otis Skinner and Emily Kimbrough which made an international best-seller a few seasons back. It's diverting, escapist material with more than a fair share of laughs.

Paramount starlets Gail Russell and Diana Lynn romp through this one exhibiting a fine flair for comedy and a mature handling of the lead roles. An excellent supporting cast, Charles Ruggles, Dorothy Gish, Beulah Bondi and Jean Heather help the comic proceedings along. James Brown and Bill Edwards take care of the heart interest department.

The story, set in 1923, is about the unchaperoned travels of two American college girls on a trip through Europe. It's a kind of a double-scoop, bigger budget, feminine and funnier version of Henry Aldrich.





## Some Notes On Odeon Theatres

Odeon Theatres of Canada became an active company after the late N. L. Nathanson resigned the presidency of Famous Players Canadian Corporation in 1941. He had withdrawn from Famous Players several times in the past, being succeeded by Arthur Cohen, but always patched up his differences and returned. Upon his last resignation J. J. Fitzgibbons, vice-president, succeeded him.

It was freely predicted he would once more return but within a short time it had become apparent that this time he had burned his bridges behind him.

A government decree against theatre building stopped the out-and-out battle that was shaping up and reduced it to one of planning for post-war expansion.

The late N. L. Nathanson was born in Minneapolis in 1886, came to Toronto in 1907 at 21, and died in that city in May 27, 1943, at the age of 57.

In the summer he had charge of refreshment concessions at amusement parks and in the winter sold outdoor advertising for the Connors Ruddy Co., now E. L. Ruddy. Later he and a partner established their own firm.

He entered the motion picture business in 1916 with the purchase of the old Majestic Theatre in Toronto, which was remodelled and reopened that year as the Regent, a deluxe house. He and his associates established a chain and his success led him to the presidency of Famous Players Canadian Corporation in 1927, which controlled 130 Dominion theatres that year. He was in and out of Famous Players several times in his career, his explanation being that he opposed control by American interests.

N. L. Nathanson anticipated the man with whom his son has joined hands, J. Arthur Rank, in the dream of a British Empire chain of theatres. In 1929 he negotiated with Gaumont British toward this end but the opposition of Adolph Zukor and I. W. Killam, the other two controlling heads of Famous Players, caused the plan to remain untried. With Rank, who entered the motion picture industry under ten years ago, Paul Nathanson is helping to make such a chain a reality.

The complete extent of the holdings of "N. L." — as he was referred to in the trade — were

## Warner Gang and Pennant



Canadian district and Toronto branch employees of Warner Bros. Pictures pose with their newly-won "We Passed Our Quota" pennant of the 7th Canadian lic relations director; Joseph Plottel, branch manager; Ralph H. Clark, Canadian Victory Loan. Holding the flag in background are, left to right, Glen Ireton, public relations director; Joseph Plottel, branch manager; Ralph H. Clark, Canadian district manager; George Altman, president of the local Warner Club and A. E. Piggins, district booker.

Branch employees seated, left to right and front to back, are: D. Small, B. C. Grant, T. Mancino, M. MacArthur, H. Bongay, J. Sherwin, M. Tormey, B. O'Loughlin, K. Gillies, P. Shepherd, C. Batchner, F. Burke, V. Faulkner, G. Hart, S. Shapero, M. Quinlan, J. Nye, R. Sheffe and A. Maggiorotti.

### Fat Matinee

Approximately 3,500 pounds of fat rendering were collected at a recent Saturday morning matinee at the Princess and Algoma theatres, Sault Ste. Marie, Ontario.

### Wolfe Cohen To Latin-America

Wolfe Cohen, vice-president of Warner Bros. Pictures International Corp., last week left for his first tour of his recently assigned Latin-American territory, where he will survey conditions and set up marketing plans for the company's new Spanish-dubbed product.

Cohen's first stop will be Mexico City, after which he will visit Cuba and other offices in the Caribbean field. He expects to be gone about six weeks, returning to his New York headquarters before visiting other South American, Australian and Far East territories under his supervision.

not known publicly, nor are those of his successor, his son Paul. The latter is credited with being a stockholder in Universal and a partner in a large American circuit. With Sam Smith he controls 50 per cent of the Ordinary shares of British Lion Film Corporation, Limited, which made "In Which We Serve."

It is considered in the industry that Paul Nathanson has done a magnificent job of directing the Nathanson enterprises.

### Para Appoints Three For European Spots

Three appointments to posts in Europe have been announced by John W. Hicks, Jr., president of Paramount International Films, Inc. Robert Schless will be Paramount's European division manager for all of continental Europe; Henri Michaud has been appointed assistant to the general manager for the division; Elias Lapinere has been named the division's public relations, publicity and advertising chief.

All three appointees are veteran film men in the European field.

### Burns Back Soon

Kirby Burns, formerly of the Famous Players head office booking department, is expected home shortly after serving two and a half years overseas. Burns went over with a group of Canadian volunteer fire fighters. He's the son of Hugh Burns of Paramount's Toronto office.

## Film Will Be Made For Re-education

Darryl F. Zanuck is planning a picture, to be released in Germany shortly after V day, which will show the German people documentary evidence of the inhuman conduct of their troops. Having completed his Twentieth Century-Fox production schedule for 1944, Zanuck is waiting for USA government approval.

"Since motion pictures can bring visually, and with terrific impact, the barbarities inflicted upon innocent peoples by the Nazis," Zanuck stated, "this should be the primary means of proving to the German populace that their armies were not made up of great and noble heroes."

"We could make the picture by using available news shots and other material. No German, except those already entirely depraved, could refute the evidence of a series of news shots depicting the mass extermination of thousands of men, women and children at Klooga, in Estonia, or of the torture chambers in the fort of Breendonck."



JACK NELSON

Manager of the Capitol, North Bay, elected chairman of the North Bay Theatres Managers Association, a branch of the MPTAO.

"TEST FILM. 10,000 cycles 35 mm., with easy instructions, so that you can focus your Sound Lens in absolute precision and secure clear sound and the Maximum from your sound System. Just what many theatre owners have longed for! Bargain \$6.60."

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**Columbia's  
'Together Again' is a  
Peach of a Comedy**

**STARRING** Charles Boyer and Irene Dunne, Columbia's "Together Again" is one of the prize romantic dramas in the same class that won that studio so much distinction in the past. The atmosphere of pleasantries it creates has become somewhat rare in the theatre since the emphasis on war dramas began. It is almost perfect escapist fare.

Boyer is Boyer the lover, the role which brings him the greatest patronage and he has first-class opposition from Miss Dunne. The story stays within reasonable bounds in the opening reels but becomes farcical as the picture progresses.

Irene Dunne is a lady mayor who meets Boyer when she is in New York seeking a sculptor to make a statue of her late husband for the public square of her small town.

Charles Coburn is great in a familiar role. Others who help things along are Frank Puglia, Mona Freeman, Jerome Courtland and Elizabeth Patterson.







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MOST  
EXCITING  
LOVE  
AFFAIR!

COLUMBIA PICTURES  
presents

*Irene*  
**DUNNE** ♥ *Charles*  
**BOYER**

# *Together Again*

*with*  
**Charles COBURN**

Screen Play by Virginia Van Upp and F. Hugh Herbert

Produced by VIRGINIA VAN UPP • Directed by CHARLES VIDOR

*The year's  
most exciting  
romantic  
comedy!*



**A COLUMBIA PICTURE**